

4

Bowed
AKB
9/16

II

PLAYFUL PIZZICATO

Bows down

Presto possibile-pizzicato sempre

Vln. II
 Vla.
 pizz.
 p
 cresc.
 f
 ① ②[†]
 6
 ② ⑫ 1 2 3 4
 pp
 ③ ⑬
 p
 f
 ④ ⑭
 dim.
 pp
 ⑤ ⑮
 2
 pp
 f
 ⑥ ⑯
 1 2 3
 f marcato
 4
 f
 p cresc.

[†] The second set of numbers is to be read when repeating the first section.

DOUBLE BASS

7 17

5

f cresc. *ff* marcato *sf*

TRIO molto pesante

f (non troppo *f*) *f* (come sopra.) *f*

f marc. 1 4

9 *ff* (non troppo *f*) *ff*

(come sopra.) *ff* 1 2

3 4 Lunga *sf* *sf* *pp* marc. D.C. subito al Coda e poi il Coda

CODA

ff (non troppo *f*) *ff* (come sopra.)

18 1 2 3 4 *ff*

lunga *sf* *sf* sempre a tempo *ff*

SENTIMENTAL SARABAND

1 pizz. 2 3 4 5 6 7 8

f *meno f* *mf* *più f*

1 pizz. 2 3 4 5 6

pp *p* molto cresc.

[illegible]

The first system of the musical score for 'The Swan' is written in bass clef with a key signature of one flat (B-flat) and a 5/4 time signature. The music begins with a piano (*p*) dynamic. It features a series of eighth and sixteenth notes, with a half note followed by a quarter rest. A slur covers a group of notes, with a 'V' and a 'N' above it. The dynamic changes to mezzo-forte (*mp*) and then to piano (*p*). A 'pespress.' marking is present. The system ends with a very piano (*ppp*) dynamic.

Vlc. *Poco più tranquillo*
pizz. 1 2 3 4 5 6 7
pp sempre *pp*

DOUBLE BASS

7

④ arco (V) pizz. *p* *pp*

arco pizz. *p* *molto* *pp*

⑤ Più agitato arco *f* *ff* pesante e

marc. *f*

⑥ *ff* *sf* *fff*

ff *f* cresc. *sf*

Allargando molto a tempo molto dim. *ff* *f* *p*

⑦ Tranquillo Vlc.gva con sord. *pizz.* *p* *pp* *p* *6*

⑧ pizz. *ppp* (con sord.) arco *pp* cresc. *f*

pizz. *pp* *pp* *ppp* molto rit.